

Puccini's "Madam Butterfly" and Mascagni's "Thais" were both given delightful presentations by the Aborn English Grand Opera Company...

There are those, too, who feel that despite the financial misfortune which befell Herr De Corfuz Wolfmugge...

Bogus Masonry, blundering bridegrooms and "Fifty Miles from Broadway" seem unsightly things with which to catch the fancy of a community on the verge of spring fever...

"Are You a Mason?" Ent Dittschel's laughable farce, entertained capacity houses throughout the week, and many Masonic bodies and affiliated organizations liked it so well they gave special parties to see it...

The Butterfield Players seem able to "put one over" on their rivals in the stock production line in having among their number a young woman who can not only act, but who, when occasion required, it could step into the shoes of the orchestra conductor and direct a musical comedy for them...

Wiseacres, who pretend to know, say important developments in the theatrical line are likely to be made in Washington at no distant date. Million dollar theaters and the like have been the gossip of the local "rallies" for some time past...

"THE ROAD TO GOOD MUSIC"—Morton Adkins of the Aborn English Grand Opera Company tells an interesting story of the advance of the students at Syracuse University, where he was music instructor, in taste for and appreciation of good music...

"Frequently I was asked why this or that aria was deemed beautiful, or why a succession of erratic phrases without meaning, sense or beauty, were deemed so great or exquisite. Happily, I was able, by unfolding the science of composition, to explain why there were beautiful music other than melody, and in time the boys began to understand, and, understanding, they began to investigate for themselves...

BEHIND THE SCENES—Seven chorus girls were demanding more rouge, six choruses men were frantically calling for their costumes for the second act, a scene shifting gang was putting up the wrong door and the audience was expecting to see the curtain rise in about two seconds...

In the middle of this rumpus a man in checkered suit—he had probably drifted in from the outside—approached him: "Say, Morrissey," he confided, "I'm built for a wavy-devil role. Honest, kid, I'm going to take 'em alive when I get on the stage. Take it from me, I got the sweetest act this side of New York. And I want a couple of swell actors to go out with me. Now, listen, I got a snappy little play in my pocket, and I've got a bundle of manuscript in one hand and half a dozen stage properties in the other. It was Lewis Morrissey, stage manager for the Butterfield Players...

fer a couple of actors, but I want something new. The last time I advertised I got a bundle of junk. I got forty weeks' time tied up in contracts. I got the grandest bunch of snakes I ever saw, and they're itchin' to do a turn. Help me, won't you?"

And the orchestra was playing the overture for the second time. After the snake man had been shooed out the back door a chorus girl hopped up to Morrissey:

"Say," she piped up, "I want to know why I've been changed from the middle to the end. I want you to know that I'm not going to stand it. I played with Kid McCoy in 'Under the River' and I've seen more shows than you ever heard of. I'm a star in this line, I am."

And the show resumed its normal trend—but Morrissey—he didn't even look bored! He is used to it.

Local theatricals this week will come into close contact with a Corcoran Art Gallery study, Cameron's canvas known as "Les Amis," which depicts a group of drinkers, sodden, world weary and hopeless. They are a bedraggled woman; a one-eyed, wizen-featured knave, and a fishy-faced, bloated drunkard...

Verdi's "Aida" was written by order of the Khedive of Egypt. It is rich in melior, color and its scores full of charming oriental color, is replete with elaborate instrumentation and impressive ensembles. In the cast for "Aida" will be Fritz Von Busing and Eugene Battain and Carlo Cortica, a new tenor, alternating as Rhadames. Edwin Skeddien will be the Amneris; John Horodas, Loti Ramis; Wilmont C. Goodwin, the king; Rupert Henry, the messenger, and Eselle Will, the priestess. Almeria Vianaccia will conduct the orchestra and Karl Schroeder will be the stage director.

When the Baltimore company and chorus come for the last half of the week to sing "Lohengrin," the cast will include Leonid Samoiloff and Albert Amadi, alternating in the title role; Harry Tickerton and Louis D'Angelo, alternating as Telramund, and Marie Louise Rogers and Lila Roberson alternating as Elsa. Aida Hemmi and Blanche Rae Edwards will alternate in the role of Elsa; Arthur Green the herald; Almerio Vianaccia will conduct the orchestra and Charles H. Jones will be the stage director.

This opera of "Lohengrin" was written while the great composer, Wagner, was an exile in Switzerland and France. It is predicted it would be one of the world's greatest operas. The intimate resemblance of the story through the Swan Knight with that of Sir Lancelot and Queen Guenevere in Arthurian legend, is a peculiar charm. Its music is beautiful and impressive.

Frances Hodgson Burnett's beautiful comedy drama, "The Day after Tomorrow," will be the offering of the Columbia Players at the Columbia Theater tomorrow evening and for the remainder of the week, with the usual matinee. Though dealing with practical subjects, the story is an idealistic one, in which the fates and jetsam of the world is made the inspiration for the regeneration of the human race. It is a play which Eleanor Robson, in the character of Glad, greatly added to her fame both in this country and abroad. The original production was made at the Lyceum Theater, New York, January 25, 1908, and in London, in 1909. The revelation of her genius through their veins, better wind in athletics and serviceable strength in every effort of the hand, the intimate relation between good music and good health, the establishment of the rest was but a matter of fashioning taste and a study of the deeper mysteries of the soul. To one who takes the trouble to find out about himself, the most delightful offerings of his career in this role of the rough diamond.

Roman and adventure have been woven into a delightful and thrilling stage story in "If I Were King," which the Butterfield Players will produce at the Belasco Theater tomorrow night. Justin Huntly McCarthy, the author of the play, which was written for H. H. Sothern.

The story centers around the character of Francois Villon, to be played by Everett Butterfield. The title is taken from one of the tavern vaucelles of Villon, who tells Katherine de Vaucelles, "the love, wonderful dream, for coming true. Villon would do for France if he were on the throne in place of Louis XI. Like a wonderful dream, for coming true. Villon finds himself suddenly transformed overnight from a swashbuckling, wine-drinking, careless ballad monger, good at



pen, point or pitcher," into the highest officer in the state, the king's chief adviser. The love interest in the play develops two strong roles, one of Huguetta, a woman of the slums, and that of Katharine de Vaucelles, kinswoman of the king, and reputed the most famous beauty in the world. The sacrifice of Huguetta's own longings in order to help Villon, who in turn, is in love with her, is the central theme of the play. The king, with Huguetta's aid, gives Villon a week of supreme power, and tells him the gallows is being erected for him at the end of it. During this wonderful week Villon has the chance to save himself, if he can win the hand of Katharine de Vaucelles. The play, which will accept the suit of a tavern poet, for all his mock offering to power, are so slim the thought seems laughable. But the ballad-maker sets himself to work, and how he does it, how he cheats the hangman at the end, and how he saves France from the machinations of the powerful Duke of Burgundy form the rest of the play. The scenic setting has been copied from the original production.

"Madame X," the famous Alexandre Bisson drama which filled the New Amsterdam Theater, New York, for a year, will be the offering of the Poli Players this week, and in it Izetta Fern will have her first big emotional role, in the title part. It is a role which laid the foundation of Dorothy Donnelly's great success as an emotional actress, and which she has become popular locally. The story told in "Madame X" is one of searching pathos. A young wife, neglected by a cold and unsympathetic husband, runs away from home with a man who she believes she can love. But when she learns that her baby boy is ill she returns at once to the husband, and she is the assistance of George Scott. This attitude on the part of the father is the cause of her deeper downcast as she, in the depths of degradation, and becomes an inmate of a madhouse. In a moment of madness she sends after being freed from prison. Her husband returns to her, and she, following in Miss Robson's footsteps, Francis Neilson has the opportunity of presenting one of the most delightful offerings of her career in this role of the rough diamond.

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venturer, murdered by Jacqueline, will be depicted by Duncan Penwarden. The cast is unusually large, and the scenic equipment for the drama is massive.

Imperial. The management of the Imperial promises this week another bill of excellence, headed by the three Whalens, in a "whirlwind" of comedy, songs and dances; Barnell, the comedy cartoonist, and Stanton and May, in a funny sketch, which will comprise the vaudeville, with the added attraction of the Imperial perfect picture plays, presented with illustrated songs.

Gayety. The "Social Maids," heralded as Joe Hurl's "big burlesque show," comes to the Gayety tomorrow afternoon with a cast declared to be of exceptional merit and an attraction that discloses the producer's ambition to create something far above the standard type of burlesque. The offering is an elaborate two-act musical comedy.

George Stone, remembered as the Scarecrow in "The Wizard of Oz," heads the list of merry-makers. Frank Hayes, who appears as a deserter and Jack of all trades, will support the star, while of

no less value in the exploitation of the drolleries is Wilbur Dobbs, a funny German character comedian, and Jimmie Conners, who appears in a double role. Of the feminine principals, the best known is Jennie Austin, a petite comedienne, who has become popular locally; Anna Sells, prima donna; Etta Pillard, acrobatic sourette, and Luella Temple, wondrous charbonnette, are among the other entertainers.

The chorus is a particular feature of the 150-minute fun show, the thirty girls appearing to advantage in twenty song numbers and with fourteen changes of costumes.

Cosmos. The celebration of the third anniversary of the Cosmos Theater will be notably promoted, both from the standpoint of the public and of the management, and is assured by the character of the bill which has been assembled for the coming week. For its headline, the four Luciers, in a delightful musical act, have been selected. Next will come Carmelo's life poses, embellished by elaborate scenic and electrical effects, and Kresko and Fox in "Leaves in a Vision," a droll travesty on the art of flying, with a scene copied from the aviation field at Mineola, Long Island.

Other features will include Madeline Stone, who will present some observations and "Eurostyle" tree tragedy, "Electra," in the evening, are theatrical announcements which will give pleasure to lovers of all fresco theatricals. The Coburn Players have an established reputation at Harvard, Yale, Princeton, Columbia, Bryn Mawr and other universities and colleges of the country, where their annual appearance is regarded with pleasurable interest. They have been seen here, and their town is well known locally. The green lawn is their stage and its natural background the setting. Powerful calcium

lights illumine the outdoor theater at night. These are the entirely unperformed and capable. Their costumes, songs and other details are remarkable for their fidelity to what they represent. A chorus of men's voices takes the place of instruments in rendering the incidental music.

Washington Chorus in Concert. Those who were pleased with the excellence of the work done by the Washington Grand Opera Chorus in "Faust" at the Columbia Theater the past week, and those who did not have the opportunity to hear the splendid choral work rendered in it, will be given the chance to hear the organization in concert at the National Rifle's Army May 17.

The Lambs' All-Star Gambo. It would be almost if not quite impossible for any manager to assemble such a notable cast as will appear at the Lambs' All-Star Gambo at the National Theater Tuesday afternoon, May 28. The following actors and authors, with others to be announced later, will take part in the street parade and appear at the big matinee at the National in a varied program of drama, comedy and minstrelsy: Warfield, Robert Mantell, James O'Neill, Raymond Hitchcock, Jefferson de Angella, Montgomery and Stone, David Belasco, David Bispham, William Muldoon, Wilton Lackaye, Marshall P. Wilder, Thomas A. Wise, Brandon Tynan, Edna May, Charles Dillingham, Farnum, Henry B. Warner, Nat Willis, Frank McIntyre, Joseph C. Milton, Charles E. Evans, Willis County, Robert Edson, William Elliott, Francis Carlyle, Frank Gilmore, Lawrence Wheat, Clayton White, William Farnum, Edward Abeles, Fredrick Perry, Joseph J. Moore, Lisencio Martinetti, Charles Hopper, George Hamilton, Richie Ling, Rapley Holmes, Fred Nickerson, Henry Kelly, Harry E. J. Connolly, Frank Gilmore, Van R. Wheeler, William Samson and at least thirty other actors and actresses.

There will also appear such authors as Augustus Thomas, George Broadhurst, E. Milton, Royce Winchell Smith, Henry Glossop, Rex Beach, Lloyd Osborne, George Barr McCutcheon, Porter Emerson Browne, William de Mille, Rupert Hughes, James Barnes, Booth Tarkenton, George Randolph Chester, J. Hartley Manners and Harry B. Smith. The next seat sale for the National Theater Tuesday morning, May 21, at 9 o'clock with an absolutely clean box tour will extend only to the first row of first class seats which will be strictly adhered to. The same scale of prices, from \$1 to \$5, will again prevail as at the last gambo. W. Harriman Rapley, Preston Gibson, Dr. Paul W. Evans, Henry Normen, Robert Hickman, Hall McAllister and J. Clarence Hyde compose the Washington committee of arrangements.

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